national exhibit of art by the blind

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(Lists Incomplete)

Mrs. Edward Marshall Boehm has given the "Koala" porcelain as a special award.

national exhibit
of art
by the blind

Library for the Blind and Physically Handicapped

The Free Library of Philadelphia

919 Walnut Street, Philadelphia

Monday through Friday, 9 a.m. to 5 p.m.

(until September 30)

1976

and

University Museum / Nevil Gallery / University of Pennsylvania

33rd and Spruce Streets, Philadelphia

Tuesday through Saturday, 10 a.m. to 5 p.m.

Sunday, 1 p.m. to 5 p.m.

(until August 31)

(exhibit will rotate between the two locations mid-summer)

judging and awards committee

David Crownover, University Museum, University of Penna.
David Katzive, Philadelphia Museum of Art
Dr. Yasha Lisenco, The Jewish Guild for the Blind
Raphael Sabatini, Philadelphia Art Alliance

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Letter req. 6/2/77

about the exhibit . . .

On June 23, 1976, a unique art show opened in Philadelphia. "The National Exhibit of Art by the Blind" brings together for the first time a selection of fine art created by artists who have a special common bond. They are all blind.

The 73 works, including sculpture, etchings and paintings, are divided between two locations: The Nevil Gallery in the University of Pennsylvania's University Museum, and the Library for the Blind and Physically Handicapped, a division of the Free Library of Philadelphia. All pieces, most of which are for sale, will be rotated and may be seen at either gallery through August 31. The balance of the exhibition will continue at the Library for the Blind through September 30.

The creative impulse for the "National Exhibit" was that of Michael P. Coyle, Head, Library for the Blind and Physically Handicapped. "Art by the blind," says Mr. Coyle, "has too long been regarded solely as a therapeutic medium. In fact, the blind artist is creating work which is in every way comparable, as fine art, to the work produced by the sighted artist." Evidence for Mr. Coyle's position was substantiated when, in 1975, a highly successful sculpture exhibition was held at the Library.

Early in 1976, the search for art by the blind began. There existed no previous information on the number of blind artists in this country. Soon, responses were pouring in from all over the country. From 400 slides and photos received, 73 pieces, representing 43 artists from 14 states were selected for exhibition. Of the accepted pieces, eleven were chosen for special awards, including the gift of a piece of Boehm sculpture which was awarded in person at the show's opening by Mrs. Edward Marshall Boehm, widow of the late artist.

The two galleries which house the exhibition are particularly well suited. In order to enhance the visitor's enjoyment of the art in either location, a short history of each follows:

The Nevil Gallery, in the University Museum of the University of Pennsylvania:

Toward the end of the 19th Century, a group of Philadelphia scholars, eager to devote energy, thought and money to the exploration of the past, backed a remarkably successful expedition to dig in Nippur, Mesopotamia. Additional money was contributed, and excavations were soon underway in Babylon, North and Central America, Egypt, Italy and Greece. The collections were housed originally in the University Library, which soon became inadequate. Thanks to both state and private contributions, the first unit of the University Museum was completed in 1889.

The Museum has grown immensely over the years. In 1972, the Nevil Gallery for the Blind and Sighted was opened. The Gallery was made possible through a large grant from the Nevil Trust, a philanthropic fund for blind and visually handicapped people. No such facility had previously existed in the Philadelphia area.

The Nevil Gallery is arranged so that the blind can experience the Museum's collections through the sense of touch. It makes the blind visitor as self-sufficient as possible by eliminating any physical barriers. A permanent facility with periodically changing exhibits, the gallery offers original works of art from all periods and cultures.

Library for the Blind and Physically Handicapped, the Free Library of Philadelphia:

It is especially appropriate that in Philadelphia, the city in which Benjamin Franklin started the first public library, there should also be one of the oldest libraries serving blind readers. Its beginnings date back to 1882 when a number of philanthropic individuals came together to teach the blind to read in their homes. A collection of religious books was gathered and a new society with the name of the "Pennsylvania Home Teaching Society and Free Circulating Library for the Blind" was formed to distribute these materials.

The books were transferred to the Free Library of Philadelphia which, early in 1899, set up a new department, "Books for the Blind", and consented to supervise the circulation of these materials. From a beginning collection of less than 2,500 volumes of raised type including Moon, Braille, Line Letter, and New York Point, a circulation of 4,819 and a registration of 621 persons, the Library has grown to a collection of over 25,000 books and magazines, a circulation of over 500,000 and a readership of over 10,000.

The Philadelphia Library for the Blind and Physically Handicapped has successfully pioneered in many projects that have contributed significantly to filling the reading needs of handicapped people. This library was the first to circulate children's materials long before the Library of Congress provided this service.

The introduction of books recorded on magnetic tape for use by the blind began in 1957 at the Philadelphia Library for the Blind. Several years later, it was introduced as a major part of the service provided by the Library of Congress.

The Library has become a center for the reading and education of the Blind of Pennsylvania. Housed in the same building is the Radio Information Center for the Blind which broadcasts the immediate information needs, such as the newspaper, to blind listeners thirteen hours a day, and the Volunteer Services for the Blind, which produces braille material by computer so that the blind can have access to reading matter instantaneously.

Steve Handschu
Detroit, Michigan

"Forest Birth"
Grand Prize - $500

Temitch Estavanico Mitchell
Rosemont, Pa.

"Rhapsody"
2nd Prize - $300

Gladys Barry
Lansdowne, Pa.

"Bread Line U.S.A. - 1933"
3rd Prize - $300

Frieda Enteen
Flushing, N. Y.

"Torso"
4th Prize - $100

Daniel Tang
Storrs, Conn.

"Geometrical Configuration"
5th Prize - $100

Norman Coombs
Rochester, N. Y.

"Solo"
6th Prize - $100

about the artists . . .

BENJAMIN APICELLO, Cold Spring Harbor, L.I., N.Y. . . . taught by Rhoda Franck, Burrwood Day Center . . . exhibited at Brooklyn Museum, L.I. Jewish Geriatrics; Hicksville Library, first prize in annual arts and crafts show (in competition with sighted artists) and first prize sculpture, 1975 art show . . . pieces part of private collections . . . at 82 and totally blind has been having a "love affair with stone" for six years . . . artist in residence at Burrwood.

EDNA BACON, Hicksville, N.Y. . . . taught by Rhoda Franck, Burrwood Day Center . . . exhibited at Long Island Jewish Hospital, New Hyde Park; Hicksville N.Y. Library; Brooklyn Museum of Art . . . wife and mother of two . . . favors working in stone "as you can feel it developing under your fingers, giving a feeling of accomplishment."

GLADYS BARRY, Lansdowne, Pa. . . . studied with Laura Goodman, Main Line Center of Arts and Catherine Jansen, Phila. Museum of Art . . . exhibited four times in Fidelity Show, Cherry Hill, N.J. and Drexel Hill, Pa., two first prizes and honorable mention; ADVAC Showcase, Commercial Museum; Phila. Art Museum, and several small shows . . . represented in private collections; her work, "Nostalgia" presented to Mrs. Richard M. Nixon, while first lady . . . "since a child I had longed to study art in any form . . . the privilege came at a most opportune time as my vision continued to decrease and I coasted into blindness."

CHESTER K. BODELL, Los Angeles, Calif. . . . . trained at Braille Institute Woodshop . . . no previous experience in exhibiting . . . after losing sight in 1972, attends classes at Braille Institute, Los Angeles . . . works in wood, and is part-time mechanic . . . married to DeAnn, blind since birth.

RUDOLPH BOTTO, Huntington, L.I., N.Y. . . . trained at Burrwood Day Center . . . no previous experience in exhibiting . . . had worked as a plumber and in woodworking as a hobby; then worked in industry . . . "I am happy when I sit down and think I can take this stone, work very hard, and make something beautiful. There is a feeling of accomplishment at the end of every day - and that is a very good feeling."

HELEN D. BRAUN, Phila., Pa. . . . studied at Tyler School of Art, Temple Univ.; Phila. Art Museum and Main Line Center of the Arts . . . no previous exhibitions . . . other formal education includes a B.S. and M.S. from Temple in Nursery School and Elementary Education . . . "Art expression permeates my entire being, living, sharing and understanding with other human beings . . . My life expression is filled only with the necessary details, hence my sculpting is simple and more intent with what feelings, emotions, concerns and thoughts the over-all piece is meant to express."

DONALD L. CHARPIOT, St. Louis, Mo. . . . graduated St. Louis University with a B.A. in Art Education and B.A. in Music Education . . . 1940 to 1950, while sighted, exhibited frequently and won several awards . . . 1950 to 1976, while blind, taught Arts and Crafts at Missouri School for the Blind . . . has had one man shows and exhibited at the Eleanor Smith Galleries; the Y.M.H.A.; National Folk Camp, Troy, Mo.; Penn Folk Camp, Pittsburgh, Pa.; Vacation Camp for the Blind, Spring Valley, N.Y.; and was awarded Best of Show at the 12th Annual Exposition, Mineral and Gem, for Stone Sculptures . . . surgery on both eyes in 1976 has restored partial sight after 25 years . . . Mr. Charpiot hopes to continue art with more understanding of what it means to be with and without sight.

MARY D. COLES, Edgartown, Mass. . . . graduated Smith College, B.A. in Art; studied in Provincetown, Mass., and in Paris, France . . . exhibited frequently including a one-man show at the Tonoff Gallery, Providence, R.I. . . . earlier sighted, now totally blind, she paints with Cray-Pas, water color and Magic Marker using tape and gum markers for orientation . . . hands crippled by childhood polio, braille and record handling are difficult . . . keeps up practice of French with friends and cooks as a hobby . . . museum going still a favorite activity.

NORMAN RUSSELL COOMBS, Ph.D., Rochester, N.Y. . . . University of Wisconsin, Ph.D. in History; Fulbright grant to study in England; grant from the National Endowment for the Humanities for work in Black Studies leading to publication of book, The Black Experience in America; no formal art training . . . now a history professor at the Rochester Institute of Technology . . . blind since age eight . . . "My favorite medium is ceramics because it feels so vital and natural. Seeing the body through the fingers provides an awareness of structures below the skin rather than primarily the surface appearances. Backs, spines and shoulder blades are especially interesting to me."

JOANN C. DePRIEST, Columbia, S.C. . . . Columbia College, B.A. in Sociology; M. Ed. in Counseling, University of South Carolina; art training from the Visual Arts Program at the South Carolina Commission for the Blind . . . no previous experience in exhibiting or selling work . . . skilled in pottery, ceramic sculpture, drawing and jewelry making. . . "I feel that my effort to develop more detailed mental imagery has improved my work in all art media to which I have been exposed. It has also increased my awareness of details in my daily environment. These experiences have shown me the value of art as a tool for helping all of us, whether sighted or blind, to sharpen our perceptions of the world around us."

FRIEDA ENTEEN, Flushing, L.I., N.Y. . . . graduate of Brooklyn Jewish Hospital School of Nursing, attended N.Y.U. and Brooklyn College, no formal art training . . . has exhibited in two shows at Summa Galleries and is represented in 50 private collections . . . pursued active nursing career, lost sight when a grandmother . . . "So I tried my hand at sculpture. A new door was opened to me to replace the one that must remain forever closed. Now I occupy my time with my sculpture while I listen to my records on the talking book machine. I have found a new way of life."

CLAIRE FINBERG, Phila., Pa. . . . graduate of Harcum Junior College; studied with Laura Goodman, Main Line Center of Arts; Art and Form Class, Phila. Museum of Art . . . work was exhibited at the Student Show at the Phila. Museum of Art; now is in collection at the Library for the Blind and Physically Handicapped . . . has worked as a nursery school teacher . . . "I draw on my memory for ideas of what to do and am amazed at what develops. I have a feeling that the material has a feeling of its own, and many times when I return to class, I see something in the piece I did not remember seeing before. When I finish the piece I am happy with the result."

DAN J. GIROUARD, Orlando, Fla. . . .received a B.F.A. from Memphis Academy of Arts; Univ. S.W. Louisiana; John McCrady School of Art; Valencia Community College . . . exhibited in one-man show, Univ. of Tennessee; Three Fold Gallery; Pine Castle Center Art Show, First Prize, Contemporary; 1973 Art Directors Show, First Prize Trademark Award . . . before becoming visually handicapped, worked as a graphic designer; since has turned to painting and pottery . . . he incorporates such material as sand, modeling paste, paper, cloth and foam rubber . . . hopes to get his Masters degree and teach visually handicapped people.

ESTHER GUREWITZ, Chicago, Ill. . . . studied one year with self-taught artist . . . exhibited at Belmont Library; several Hadassah Art Exhibits winning three first prizes, one honorable mention . . . four pieces in an Alabama physician's collection . . . at 73 years, totally blind, is a published poet and writer - "Harper's Magazine", "Chicago Tribune" and "Chicago Sun Times" Sunday magazines, etc. . . . "I was losing the last thread of light perception that tied me to the illusion of sight. I was desperate and anguished. I wanted to have just enough sight to get around on my own steam. I was afraid I would lose my love of being out of doors. I raced to use what I call my "hand sight". I use my hands for sight whenever I can. I use my body as a model when I can. Often, my mind wants to do one thing and my hands take over and I cannot and do not try to govern my hands."

CATHLEEN HAGER, Massapequa Park, N.Y. . . . guided by Rhoda Franck, Burrwood Day Center . . . exhibited at Long Island Jewish Hospital, and Hicksville Library, New Hyde Park, N.Y. . . . sculpture in one private collection . . . totally blind for seven years . . . "I work the stone completely from rough stone to finished sculpture. I have never attempted this form of art work before. It is only in the past three years that I have found great contentment and joy in accomplishing this. It has given me and my family great pride and utmost fulfillment."

STEVE HANDSCHU, Detroit, Mich. . . . studied at Cornell University, School of Fine Arts; with George Warrek, University of Puerto Rico; with Glenn Bruneau, University of Michigan . . . exhibited at Scarab Club of Detroit, Silver Medal Exhibition, 1975 . . . won award for design of playgound sculpture for stone playground in Recreation Department, City of Detroit competition juried by Willis Gallery . . . work in private collection . . . "I have worked as a furniture mover, designer and builder of furniture, union organizer, and co-op parent at my children's nursery school . . . Living as we do in the shadow of the factory, the very process of art is exciting to us."

EUGENE L. JOHNSON, New York City, N.Y. . . . studied at University of S.C.; aided in use of clay by "Lighthouse" . . . exhibited at Lighthouse, N.Y., and Jewish Guild for the Blind, N.Y. . . . was District Manager, Newark Evening News for 30 years . . . legally blind since 1947 . . . works in clay using own method - his hand for measurements: "back of my hand - torso, fingers for legs, thumb for feet."

ELIZABETH VICTORIA KOPF, Phila., Pa. . . . educated at Community College and Rutgers University; art training from Phila. Museum of Art and Main Line Center for the Arts . . . exhibited at Rittenhouse Square and Main Line Center several times with several honorable mentions . . . "These are my first works of art. I am not quite sure how I am going to keep the door open but I will keep it open." (Miss Kopf designed the Art Exhibit poster art.)

ANN KUPPERBERG, Brooklyn, N.Y. . . . business school education and art training at the Jewish Guild for the Blind . . . no previous exhibiting experience . . . while sighted did free-lance painting on china . . . "My favorite medium at present is ceramic. Although I can't see what I'm doing, I can feel the material with my hands. I like to make figures - or most anything."

FRANK LIEBERMANN, Cold Spring Harbor, N.Y. . . . training in work on silver . . . has exhibited at the Hicksville Library; the Long Island Jewish Geriatrics Show; and the Nassau County Art and Craft Exhibit where he won a second prize in sculpture . . . his work is in private collections . . . now living at the Burrwood Residence, enjoys creating - whether in stone, clay or silver.

MARY E. LIGGEONS, Phila., Pa. . . . studied at the Main Line Center of the Arts . . . exhibited at the Main Line Center of the Arts and the Radnor, Pa. Library . . . has work in collection at the Library for the Blind and Physically Handicapped . . . prefers sculpture . . . "My approach is mainly drawing on my imagination and past experience in life, such as thinking of an incident - the most dominant part of it. I try to picture a setting or pose and then use that mental picture in whatever medium in which you work."

FRIEDA B. LONDON, Fishkill, N.Y. . . . art training at the Jewish Guild for the Blind . . . no previous experience in exhibiting, but work is represented at the Jewish Guild for the Blind . . . married with one son . . . worked as a bookkeeper before losing sight 25 years ago . . . "I did no art work at all until I became blind. I write poetry as well as drawing."

DONALD LORAH, Phila., Pa. . . . art courses at Main Line Arts Center and Phila. Museum of Art . . . exhibited at Main Line Center for the Arts, St. Joseph's Academy, the Civic Center, Walnut St. Theater . . . work is included in private collections . . . interested in sculpting human figures . . . works in various materials, clay, plastic materials, paper machē, etc. . . . "I draw on mental images of nothing I've seen to my knowledge . . . I find great satisfaction in producing something with my hands."

MORRIS MARINOFF, Phila., Pa. . . . trained at Main Line Center of the Arts . . . has exhibited at the Civic Center Museum and the Walnut St. Theater, Phila., . . . "I took up art work when I became blind - eight years ago and soon found it the center of my activities. I find the use of touch substitutes for the loss of my vision. I prefer to work with clay. It lends itself to flexibility, greater than any other medium. Of all my activities I really enjoy my art work the most."

JACQULINE F. MARSHALL, Spartenburg, S. C. . . . attended School for the Blind, Raleigh, N.C.; John C. Campbell School of Crafts; South Carolina Center for the Blind-Visual Arts Program . . . "I always had dreams of being an artist. Being from the Blue Ridge Mountains, I was constantly inspired by the abundance of dramatic scenery. I took an early interest in the mountain folk's native ways of obtaining materials such as dyes, split wood and clays for their mountain crafts . . . At the age of sixteen, I lost my sight by accident and thought I would have to give up my artistic dreams . . . (At the S. C. Center for the Blind) I began to do relief sculptures of scenes remembered from childhood."

MERRILL A. MAYNARD, Taunton, Mass. . . . has had private art training . . . had one-man show, Taunton Art Association Exhibit; St. Ann's Woman's Guild Art Show; Morton Gallery, Taunton Girls Club Exhibit . . . work is in collections at the Verification Gallery, Seeing Eye Inc.; First World Research Center, Puerto Rico; Perkins School for Blind Museum; Hadley School for the Blind . . . biography in Among Poets of the World, 2nd edition . . . with blind wife, Edith, conducts Maynard Listener Library from their home . . . Mayor and member of City Council; President of the Associated Blind of Massachusetts; Director of the Braille Poet's Guild; Poetry Editor for Newsletter, International Blind Writer's Assoc.; life member of Poetry Society of America, New England Poetry Club, etc. . . . used art to illustrate own book of poems, My Cup Runneth Over.

HENRY T. MITCHELL, JR. (Temitch Estavanico Mitchell), Rosemont, Pa. . . . education and art training at Tyler School of Fine Arts, Temple Univ.; Samuel Fleisher Memorial School of Art; after period out of school graduated Tyler with an "A" average, first totally blind B.F.A.; post-grad work at Tyler and Univ. of Penna., Graduate School of Fine Arts . . . has exhibited in many places including the Library for the Blind, Phila.; Western Savings Fund Society Bank; Phila. Museum of Art; Fine Arts Festival, Cabrini College, St. Davids, Pa.; Art Jazz Show, and has had one-man shows at Pendle Hill and the First Unitarian Church, Phila.; "Broaden Your Vision", Reading, Pa. . . . received honorable mention, All City Recreation Center . . . work is in collections at the Phila. Museum of Art, Print Collection and the Library for the Blind and Physically Handicapped, Phila. . . . between studies has worked at many jobs from janitorial to business . . . has taught both blind and sighted art . . . is completing research of Black History for a novel and is studying medical terminology with an "A" average at the Hadley School for the Blind.

MARIANO PACINI, Detroit, Mich. . . . training in Detroit Public School Art classes . . . Mariano began braille art at Marquette Elementary . . . He has attended art classes for the blind from 1969 to 1976 at both Marquette Elementary and Cleveland Jr. High School.

LYN PASAK, McMinnville, Oregon . . . training consists of some scattered classes in college and "conversations with anyone else who thinks that life is art plus" . . . graduated George Fox College, a psychology major, which "nourished my belief in the crucial importance of self expression. I have come to be as impressed by my paintings as I am by my finger print. I value my individuality very highly and get pleasure and satisfaction from expressing it. In addition, my individuality may look attractive on a living room wall. . . . I rejoice that color is not only a visual experience and that in art we are not limited by senses we have or don't have. Art is life and freedom, in their truest sense!"

JIM RANDOLF, Phila., Pa. . . . trained with Laura Goodman, Main Line Center of the Arts . . . worked at Union League of Phila. until lost sight in 1956 . . . enjoys sculpting . . . "I generally pick things that I have seen . . . I was endowed with perseverance . . . used to stop at the windows of Newman Galleries, sometimes at 12 midnight . . . art keeps my mind occupied. I don't take it home with me because I would pick it up and never put it down. It calls for too much concentration."

HELEN REED, Bethpage, N.Y. . . . instruction from Rhoda Franck, Burrwood Day Center . . . no previous experience in exhibiting . . . "I find great pleasure in this creative activity. It is very gratifying to make a thing of beauty from an ugly stone."

DOMINICK RUGGIANO, Brooklyn, N.Y. . . . no previous art training . . . was a garment worker until lost almost all sight . . . "I took up painting to fill my time and people said that I do well with the sight I have. I prefer water colors . . . I also work with India Ink because it is very dark, the contrast on white paper is good for me."

GLADYS SALTER, Phila., Pa. . . . trained at Vocational and Commercial Art High School and the Main Line Center of the Arts . . . won certificate of merit in Gimbel's Art contest . . . was employed as a floral artist on glassware . . . took up sculpture at Main Line Center as sight deteriorated . . . some work has been displayed.

CHARLOTTE SINGER, Brooklyn, N.Y. . . . some drawing, but self-taught in sculpture; learned to make armatures at Jewish Guild for the Blind . . . "I have used sculpture for 20 years as my means of identification, an attempt at communication, a way out of extreme isolation. It has been at times my only link to the living world. It has now become a source of gratification and most important of all, recognition . . . I was boxed in by working small and tight with great attention to details. Creativity had come to a halt when my sight began to go. After the initial anger and resentment passed, I found great freedom in working large. I could not see details and broke through the tightness of my work. Feeling what I cannot see has somehow started the juices flowing again. Using adversity to work for you can overcome any handicap."

LUCILLE SPIRO-SMITH, New York, N.Y. . . . studied sculpting at the Atelier 225 with Hans Geber . . . has had one-man shows at the Mann Gallery, N.Y.C., and the Jewish Guild for the Blind, N.Y.C. . . . has received nine awards from national group shows such as the National Association of Women Artists, Allied Artists of America, Knickerbocker Artists, Catherine L. Wolfe Association, etc. . . . work is included in private collections all over the country . . . has also created "gymnast" figures in letter forms, sold as jewelry by Bergdorf Goodman . . . once totally blind, has regained small sight through surgery . . . describes herself as a "children freak" and is noted for her child sculptures . . . "I like their radiance and freedom - I love the fact that they've not been spoiled yet."

CARLISS SMITH, New York, N.Y. . . . art training from Jewish Guild for the Blind and Edith Kramer . . . has exhibited at the Jewish Guild for the Blind and Columbia University . . . work is in a private collection . . . presently employed at Creedemore State Institution, N.Y. as a therapeutic aid, working with autistic post-adolescents in a stress reduction program . . . "My sculpture is realistic. I use it as a tool for seeing the world. I began using sculpture in this way as a child when I wanted to know how animals were shaped. By sculpturing them, they became real to me. At present I am interested in the human body and portraiture. To get the exact forms I have in mind I first exaggerate greatly the different features; later everything that has been exaggerated is toned down to proportions."

MARIE STOCKMAN, Phila., Pa. . . . only art training at the Center for the Blind . . . blind since early childhood, has one daughter, now lives alone . . . inspired to art by her instructor, who she "couldn't let down" . . . "Of everything I do, I try to do the best I can . . . I like pretty things - I think everyone likes to create things."

BILL SUMMERLIN, Virginia Beach, Va. . . . five-year apprenticeship in Commercial Design, B.A. in Commercial Design and Pathological Drawing . . . has had three one-man shows in Virginia, one in North Carolina; exhibited in sidewalk shows in Maryland, Washington, Virginia and North Carolina . . . won first and second place awards in painting and sculpture in Elks Lodge Invitational Show, Green Run Show, Village Gallery, Va., and Chesapeake Art Guild . . . is in collection at Topsail Studios, Holly Ridge, N.C. and in private collections in Holland, Belgium, London, Canada, Va., N.C., West Va., D.C., Md., Calif., Neb. . . . became totally blind following service in W.W. II . . . has since regained some vision . . . appears in several biographies . . . "I am convinced the mind controls our body, so I learned to draw once again and do sculpture. I work in small amount of light. Light is my enemy. I can only work two hours per day, but I do so every day."

DANIEL PAKON TANG, Storrs, Conn. . . . art courses at Middlebury College, Vermont . . . exhibited once at Middlebury . . . a native of China, currently doing graduate study in computer science at U. of Conn. . . . interest in sculpture began after visiting exhibit of Henry Moore's work . . . first studio course as a sophomore in college; subsequently his growing interest has led him to explore further techniques and media.

ALBERTINA TUFANO, New Hyde Park, N.Y. . . . only art training at Burrwood Day Center . . . a native of Ottawa, Ontario, is now a widow with married daughter . . . was a bookkeeper . . . "I secure a piece of stone, file, chop and chisel it until it is in a workable form. I than determine what precise form this object will take. With Mrs. Rhoda Franck, who is my director and instructor, I discuss what this object will be . . . I hope you get as much enjoyment looking at this stone as I had in making it. Thank you."

JEANETTE WEBB, Phila., Pa. . . . takes classes at Phila. Museum of Art . . . has works in Library for the Blind and the University Museum . . . sold one piece, "which gives me the incentive to try harder" . . . concentrates on wire sculpture . . . "I love it - the more I do, the more comes to me" . . . active also in singing group, and has held executive roles in many blind and handicapped organizations . . . particularly enjoys Phila. Museum of Art courses . . . "I can't get there soon enough and I can't stay long enough. It just makes me glad to know 'I did it myself.' "

additional award winners:

Mary Coles *Edgartown, Mass.*	———	*"New York in Concrete"* *7th Prize - $50*
Jacquline Marshall *Spartenburg, S.C.*	———	*"Nature's Masterpiece"* *8th Prize - $50*
Steve Handschu *Detroit, Mich.*	———	*"Reason and Force"* *Honorable Mention*
Temitch Estavanico Mitchell *Rosemont, Pa.*	———	*"Why?"* *Honorable Mention*

how they do it . . .

The question perhaps most frequently asked of a blind artist is "how do you do it?" The techniques used, of course, are as individual as the artists themselves. Included below are several artists own descriptions of how they create without benefit of sight.

"I learned to use hands and tools and a small turntable which I placed before a white background. By placing the dark clay sculpture on it and slowly rotating the table the forms were silhouetted against the light background. I found this a great help when working with limited vision."

— Gladys Barry

(The artist, a painter, has memorized the positions of her watercolor pots, in a box, and of her small boxes of Cray-Pas.) "Over here, is the gum I use to orient myself. It's pin-up gum that they use in advertising agencies. I place it in dots in certain positions on the paper. I know it's clean paper because of where I found it, but sometimes I make mistakes. There's a painting in the living room that's a mistake, but I'm told it worked. I'd apparently started to paint a picture of a church, and forgotten it. I started to do a landscape on it. After I've taped my paper to the drawing board so it won't slip around, I use little bits of gum to mark the beginning and end of a horizon, for example, or where I want to put a tree, a hill, or water. I plan all my pictures first in my head. I often do that while I'm taking my walks."

— Mary D. Coles

"After 1974 (when the artist became visually handicapped) he turned from color to texture to express himself. He incorporates such material as sand, modeling paste, paper, cloth and foam rubber. He has found the foam rubber particularly interesting as a design form. He builds his own stretchers, although he uses a ruler marked with tape to measure with and nail grooves to mark where he will saw."

— Dan J. Girouard

"I have never been married and never had a child. I wanted to make a pregnant woman. . . . I thought of a small child and made a loving mother and made the sort of woman I would want to be if I were young and pregnant. I wanted to make pools for eyes that would hold darkness where the light was dim and hold light in a bright room. I used my own body as a model. How I came to know how to do the belly, I can't understand . . . I use my hands for sight whenever I can. I use my body as a model when I can. Often, my mind wants to do one thing and my hands take over. I cannot and do not try to govern my hands."

— Esther Gurewitz

"A very rough stone must be filed with heavy files down to the very finest files. Then it is sanded with seven grades of sandpaper from the heaviest to the very finest. After this process, one tries to visualize in one's mind's eye what form the stone will take, because they are all different in shape. The next step is to polish the stone in water for days on end with

screening and the finest of sandpaper. Finally, polish with a powdered paste. The last step is to rub the stone with palms of hand to polish the stone with the natural oils of the hands. This process requires many, many hours of dedicated labor."

— Cathleen Hager

"I use pencil or ball point pens on Bristol board or other hard paper. The paper is placed over corkboard. Using pins at certain points to guide me, I draw lines, feeling the impression in the paper. I've drawn with several colors, putting a braille label on each pen. I can still remember the colors of things. I like to draw natural things, flowers, trees, although I've drawn people and rooms as well. I use no special way of working — paper, pens, hands, and of course my mind."

— Frieda B. London

"Much of the methods I use are adaptations or modifications of those used when I was sighted. Though I have not yet returned to painting, I think I would use a bas relief technique on canvas and a braille method of placement on the palette. For other media, my design concepts run as follows: 1. I begin working the material and continue the creating until I feel it is finished; 2. or I begin working with a design concept thoroughly worked out in my mind and continue working on a piece until it is completed. Listed are the media and manner in which I work them. Sculpture: most of the work I do with my fingers; I use tools to finish a piece with textures. Ceramics: I use manual or electric kick wheels to work the material with my hands. Wood and stone carvings: I hold the chisel near the cutting edge so that I can be closer to touch the material with my fingers. I use the mallet in the standard way, at times I make a small scale model of the design concept for the carving. Wood Cuts: I use tape or thin wire to lay the sketch on the wood before using the tools — or I use no sketching material — the tools are held near the point. Etchings: I use an acid resistant wax and make a bas relief on the metal plate; next I remove wax from the areas from which I want the acid to make the deepest bite; I continue the process until I feel the design concept is finished, then I remove any remaining wax and roll ink on the plate for the printing process. Carpentry: I use standard methods with improvised or manufactured braille measuring devices. In all cases, my fingers and my mental pictures substitute for eye sight. I use assistance only for those aspects where eye sight is absolutely necessary."

— Temitch Estavanico Mitchell

"I am a tactile person. Everything I do, I have to feel first. I sculpt the figures in wax, mostly with my fingers, then use dentist's tools for the fine detail. The wax becomes an extension of my hand — even though I have no three dimensional vision at all, I can feel the precise contact between the wax and the tool."

— Lucille Spiro—Smith

"I work with wax and ceramic clay and I carve directly from plaster. My large sculptures are made in ceramic clay over rigid armature and later cast in plaster. . . I begin work by getting an exact image in my mind. I seldom have to ponder over it. To get the exact forms I have in mind I first exaggerate greatly the different features. Later everything that has been exaggerated is toned down to proportions."

— Carliss Smith

notes

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